

THE RUSTON COLLECTION.

On SATURDAY, MAY 21,
And MONDAY, MAY 23, 1898.

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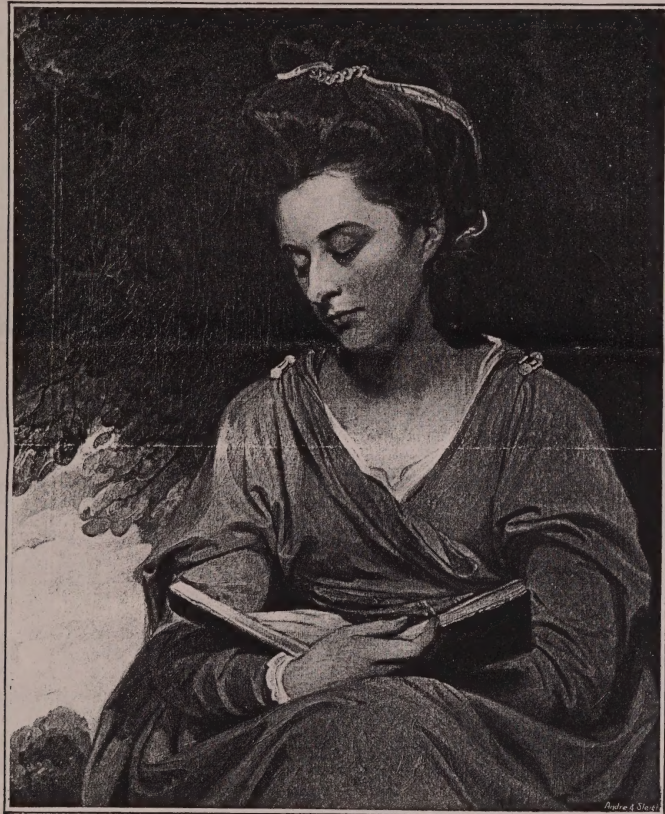
mag 2 at 12/18

THE RUSTON COLLECTION.

THE MODERN PICTURES.—I.

By CLAUDE PHILLIPS.

AS I have already hinted, it is not in the manner, has a certain engaging charm, and shows paintings representing the English school of that characteristic vitality, that bright restlessness



PORTRAIT OF A LADY. = Mrs. Brown of 12/18

(From the Painting by Romney.)

the last century that lies the chief strength of the Ruston collection.

To Sir Joshua Reynolds are given an anonymous "Portrait of a Gentleman" and a somewhat heavily painted study, "A Sprite." A "Portrait of a Lady," for which the same master is answerable, is for him somewhat dry in texture. The "Sir Richard Jodrell," of Gainsborough, though not precisely a prominent example of his finer

of glance, which are peculiar to the master. A Gainsborough portrait seems on equal terms with the beholder, returning his investigating glance with interest, and repressing, as one finds oneself imagining, an intense desire to burst into life and movement.

Here, too, are to be found a "Portrait of a Lady," beautiful, if hardly in Romney's happiest vein; a "Richard Brinsley Sheridan," by Hoppner;

and an anonymous portrait of the English school in this same late eighteenth-century period, showing a young gentleman, wearing a plain but smart dark-blue coat, sparingly laced with gold. This has the attraction which is sometimes imparted modulated so as to become in the first place

The present example is, unlike many similar works in the national collection, finely preserved. The same vast subjective mode of conception, in which the outward aspects of Nature are

symbols of the overpowering passion of the artist, and in a secondary degree only transcripts of scenes as they actually strike the outward vision, is apparent in the "Heidelberg," which, when it formed part of the (Miller) collection, was in one of the series of Turner water-colours brought together by the Royal Academy at Burlington House. This splendid specimen of the third manner shows picturesque Heidelberg transfigured in a flood of amber sunset light, balanced by great masses of blue shadow; it has a tragic solemnity; it contains, somehow, an element of foreboding and supernatural awe, which are altogether in Turner's own strange personality, and in no degree in the subject itself. With this drawing may be mentioned, though in excellence far behind it, two others from the same brush; "Pyrmouth"—the one with the rainbow—and "The Lake of Thun"—again, fantastic, lyrical presentiments of subjects which in other hands might easily have become prosaic.

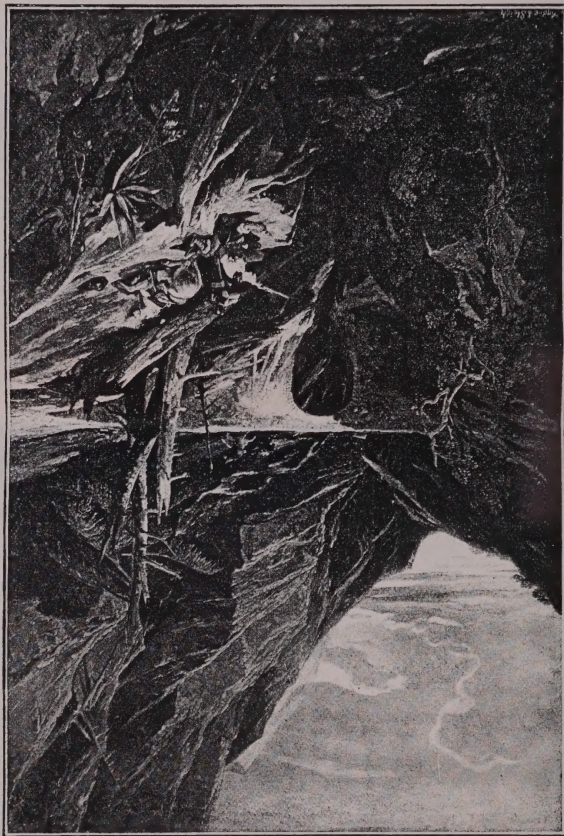
The great period of English water-colour painting is further illustrated by a landscape from the brush of David Cox, and by the celebrated "Rivaulx Abbey" of Copley Fielding—also, if I mistake not, from the Miller collection. It has become a little too much the fashion of late years to pooh-pooh this artist—most unwarrantably omitted from an historical series illustrating English water-colours, brought together a year or two ago at the Royal Academy. True, his eclecticism, a certain cheapness and superficiality of conception, and his tardiness in evolving a distinctive artistic personality, deprive him of the right to occupy a place in the first rank; yet in technical achievement, in finish and decision of execution, he must be allowed to stand very high indeed.

Out of five works by William Miller I may select two important landscapes in oils—"The Via Mala" and "The Splügen Pass," both of these

the master, in his third manner, had the monopoly. made to assume those prismatonic hues of which parent vapours, battling with the sun's rays, are reason infinitely and dreams, in which semi-transparent study in oils, "The Falls of the Clyde"

An important Turner is the lovely rainbow-transparent sincerity and a genuine *notre* of conception.

(From the Painting by William Miller.)
THE VIA MALA.



to works not of commanding excellence, by a transparent sincerity and a genuine *notre* of conception.

being animated and dramatic in conception, broad if somewhat superficial in execution; both being enlivened by combats of armed men, romantic rather than *vraisemblable* or composed with any view to convince the beholder. Here we have, indeed, a genuine, if by no means the very highest phase of romanticism, perhaps the nearest approach to the style of the contemporaneous movement in

of two famous works of the romantic period—the “Paolo and Francesca” of Ary Scheffer, and the “Enfants d’Edouard” of Paul Delaroche. This version of Scheffer’s once so popular illustration of the most moving episode in the *Inferno* seems to me darker in tonality, broader in execution than the large original, or originals—for there are at least two. By those who love to have defined for



ARCADIAN SHEPHERDS.

(From the Painting by John Linnell.)

France. I must not omit to mention five paintings by Edmund John Niemann (1813–1876), a landscape-painter represented in the Sheepshanks collection at South Kensington, as well as in the national collection of water-colours there. By far the best of these are two views of Richmond, Yorkshire, of which the more elaborate is of its kind a remarkable piece of work. Here, too, is to be found the “Arcadian Shepherds”—of which a reproduction appears on this page—a good example of the art of John Linnell in its finer and less mannered phase.

French art of the earlier part of this century is represented in the collection by but few examples, among these being small original reductions

of two famous works of the romantic period—the “Paolo and Francesca” of Ary Scheffer, and the “Enfants d’Edouard” of Paul Delaroche. This version of Scheffer’s once so popular illustration of the most moving episode in the *Inferno* seems to me darker in tonality, broader in execution than the large original, or originals—for there are at least two. By those who love to have defined for

Edward IV. are here seen in the Tower awaiting in gloom and foreboding the doom which is so swiftly to envelop them. A good example this of the colder and more deliberate side of romanticism, of which Delaroche—standing midway

Delacroix who is answerable for the stage romanticism of Louis Gallait, of Carl Piloty and his following in the Munich school. Still, the master to whom we owe the great *Hémicycle* of the École des Beaux-Arts, and canvases of such dramatic import as the masterly "Charles I. after Sentence," in the gallery at Bridgewater House, is entitled to something better than the contemptuous neglect with which it is to-day the fashion to pass him over, especially in his own country.

I now come to the most substantial section of the Ruston collection—to those English pictures which give their own peculiar colour to the whole *ensemble*. We at once recognise the collector who has, like some few of his predecessors—like the late Mr. William Graham, the late Mr. Leyland, like Mr. Rae of Liverpool—been peculiarly touched by the English art of the last thirty or forty years, in its most literary, its most romantic and Italianising phase. Still, love of the art of painting for itself is indicated by the circumstance that we here see Rossetti, Mr. Watts, and Mr. Burne-Jones as painters first, poets afterwards—represented by works in which force of immediate visual impression has not been wholly sacrificed in favour of poetic or purely literary import.

I can call to mind no finer series of paintings by Mr. Watts than the present, in which his poetic genius stands forth in all its passionate striving after the higher truth, in all its ardent sympathy with humanity; yet

before the didactic moralist had somewhat overpowered the artist, before the brush chose to hesitate in expressing the burning thoughts, the always noble though not always pictorial conceptions of the poet-painter.

Mr. Ruston has the "Hope," the first original of this exquisite subject, subtler in colour, as it appears to me, and more crisply touched in the white diaphanous draperies, than the example placed by the master himself in the South



HOPE.

(From the Painting by G. F. Watts, R.A.)

between Delacroix and Ingres, and inclining more towards the latter than is now conceded—was the protagonist. The influence of Delaroche on what might be termed rather the costume art than the romantic art of the century—on that of France, of Belgium, of Bavaria, and Germany generally, and indeed on our own—has been enormous, and though it has now utterly declined, its traces have by no means been entirely eradicated, even in the productions of to-day. It is he and not

Kensington Museum. This creation, with all its supreme distinction, is marked by a beauty which is one rather of thought than of pictorial

Hope appears as a lovely genius, who, seated on the summit of the globe and enwrapped by the blue, starlit firmament, still strives to sound her



BIANCA.

(From the Painting by G. F. Watts, R.A. Engraved by Jonnard.)

realisation. One can imagine Mr. Watts, if he had the technical skill, the word-power of the singer, expressing his high and original conception more completely through the medium of the Miltonic or Wordsworthian sonnet than, as he has here done, with the brush. In this allegory

mained lyre, to which but a single string remains; she sounds it blindfold and worn with woe, but not yet in doubt or despair. How subtly is here suggested that overmastering sympathy with the dolorous yet—as Mr. Watts would teach—not hopeless struggles of humanity, which will perhaps

be the distinguishing mark of this century to those who later on look back and necessarily overlook a vaster horizon than we can now command.

The true painter, however, is revealed in "The Eve of Peace," to my thinking one of the artist's completest achievements. The outwardly simple motive is this: A knight of noble, virile aspect—no youth, but a warrior of middle age, with dark locks shot with grey—stands bare-headed, wearing over his chain-mail a surcoat of warm russet-brown. Wearied with victory, he gazes sadly down at the helmet of burnished steel, strangely decked with peacock's feathers (for pomp and vanity?), which he holds in his left hand, while his right grasps a sword of antique design. He counts the cost; he estimates the vanity of war. The illumination is that of evening, the background one of sombre large-leaved foliage, broadly indicated. Here Mr. Watts has bethought himself above all of his beloved Venetians, and has painted what is in the first place a beautiful picture. We shall not, under such circumstances, quarrel with him if he has unobtrusively suggested, to those who may choose to read, a secondary and less obvious meaning, which let each one unravel for himself as he likes.

A painter pure and simple, the master again appears in the beautiful portrait-study "Bianca," the inspiration of which may again be traced back to the Venice of the golden time. This lovely blonde, of full outline and sensuous type, faces the spectator clad in black velvet, with white lace and white aiguillettes; she appropriately holds pink and white roses, the background being furnished by a green curtain partly revealing a grey and cloudy horizon. Bianca reminds us of the lovely *donne* of Palma Vecchio, of the Bonifazio group, of Cariani and Paris Bordone; and yet she has a certain reticence, a certain quite English charm of personality which agreeably tempers the full-blown splendour of her beauty. To be noted also is a beautiful "Hebe"—the study of a fair woman with averted profile and ruddy hair flowing over her shoulders, and just an indication of classical white draperies—the hands being somewhat large and inexpressive. A portrait sketch, "Lady Lilford," contains an echo of the art of Romney—no common thing with this artist, who is rarely in sympathy with the eighteenth century, whether at home or abroad.

It is surely unnecessary to refer in detail to compositions so well known as the "Love and Life" and "Love and Death," of which Mr. Ruston possesses reduced versions from the hand of the master. The originals, lent by Mr. Watts to the

nation, hang at present on the great staircase of the South Kensington Museum. They have, moreover, been seen in many an exhibition, both in the east and west of London, and, in the present year, have been included in a collection of the artist's works brought together at the Munich International Exhibition of Fine Arts. The series of paintings by Mr. Watts is appropriately crowned by his own portrait painted in 1867, and signed in red letters on a sombre ground. This differs altogether in design from the likeness executed for the Painters' Gallery at the Uffizi; it represents the artist with a dark beard shot with silver, wearing a vest of his favourite brown and a soft black hat; the background is of brown wainscoting, with an opening showing a peep of blue.

Dante Gabriel Rossetti's art is shown in three important examples of his later style, all of them well known to the group of Rossetti-worshippers in particular, and to the art-loving public of England in general. As yet nothing in the Ruston collection stands for the period of the painter's noblest and most strenuous endeavour, if not in all respects of his highest accomplishment—nothing of the class to which belong the "Ecce Ancilla Domini" (National Gallery), the "How They Met Themselves," the "Paolo and Francesca," the first version of the "Beata Beatrix," the "Llandaff Triptych," which may be said to close the period.

The "Veronica Veronese" is, with all its characteristic drawbacks—upon which at this stage it seems unnecessary to dwell—a noble example of Rossetti's ripe, and not yet over-ripe style, already thoroughly *quintessencié* in motive, already seeking its inspiration not at all from the outer world, but entirely from the imagination of the poet. (See frontispiece to THE MAGAZINE OF ART for November.) A beautiful white-skinned woman, with that rippling red-blond hair which is rather the rule than the exception in Rossetti's types of loveliness, stands self-absorbed, gazing not without but within, as she listens to the notes of a canary, and with a touch of her fingers repeats them on the strings of a violin suspended near at hand. She wears a dress of dead-green velvet, with a girdle of crimson and yellow, and holds a fan of pheasant's feathers. All the accessories, the furniture of her chamber, and especially both the motive-giving bird perched aloft and the answering violin, are painted with unusual care. The quotation (?) which the artist himself painted or caused to be painted on the frame indicates the peculiar motive and tendency of the work better than any words of ours could do, and shall accordingly be allowed to speak for itself.

"Se penchant vivement, la Véronica jeta les premières notes sur la feuille vierge. Ensuite elle prit son violon pour réaliser son rêve; mais avant de décrocher l'instrument suspendu elle resta quelques instants immobile, en écoutant l'oiseau inspirateur, pendant que sa main gauche errait sur les cordes, cherchant le motif suprême encore éloigné. C'était le mariage des rois de la nature et de l'âme, l'aube d'une création mystique."

(Lettres de GIROLAMA RIDOLFI.)

"Veronica Veronese" was painted as a commission from the late Mr. Leyland, and we may infer that the fastidious Rossetti was himself well satisfied with it; since in a letter addressed to a friend he says, referring to the "Silothe" painted for the same collector: "I have made it, I think, a complete success, quite worthy to hang with 'the fiddle-picture'" (W. M. Rossetti's "Dante Gabriel Rossetti").

To the year 1873 belongs "La Ghirlandata," a characteristic and important work which on the sale of the William Graham collection passed into the possession of the present owner. The Lady of the Wreaths, robed in green, appears seated, playing on a harp of strange design—carved with swans, painted with azure wings, and heavily garlanded with roses—while on either side peer forth above the heads of youthful angels listening. At her foot, in the immediate foreground, are some great spikes of monkshood, intentionally exaggerated, possibly with the intention of emphasising their baleful, mysterious character. Here are already apparent the germs—indeed more than the germs—of that exaggeration in the presentment of sensuous female loveliness, of that monotony of type, which were so terribly to disfigure the gifted artist's latest works. The flesh tints in the three heads are neither natural nor harmonious, while the blue of the eyes seems over-accentuated and hardly in keeping with the rest. Mr. William Rossetti remarks on the "Ghirlandata" that he never heard his brother explain the underlying significance of

the picture. He supposes that the purpose was to indicate youth, beauty, and the faculty for art worthy of a celestial audience, all shadowed by a mortal doom. This version goes certainly some way towards explaining the deliberately emphasised



LA GHIRLANDATA.

(From the Painting by D. G. Rossetti.)

contrast between the heavenly elements of the picture, supplied by the angels' heads above; the earthly represented by the fair Lady of the Garlands herself; and the destroying power, symbolised by the dim threat of the poisonous plant growing rankly at her feet.

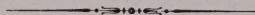
The history of the "Dream of Dante," of which Mr. Ruston owns the smaller version, from the William Graham collection, is a somewhat curious one. Rossetti had already treated the

subject in an early water-colour in the year 1856; but this composition was materially different from the matured design as it was afterwards worked out for the great painting in oils—by far the most important in dimensions that ever came from the artist's studio. The subject, as I need hardly point out, is that passage in the *Vita Nuova* in which Dante describes his vision of the imminent death of Beatrice—himself led by Love to gaze and mourn at the couch whereon her fair form lies stretched out, watched by two ladies, who are about to place a pall over it. It may not be very generally known that the head of the adolescent Love, who, bending over the dead Beatrice, kisses her lips, was studied from that of the well-known and distinguished actor Mr. Johnston Forbes-Robertson—then a very youthful student of art.

The large version was painted as a commission from the late Mr. William Graham, who, finding it too much for his house in Grosvenor Place, was compelled, much to his discomfiture, to hang it on a staircase. He therefore, in the latter part of 1873, arranged with Rossetti to relinquish

it and take in its stead a smaller but still tolerably large replica, to which, by way of distinction, was to be added, at the suggestion of the purchaser, a predella in two divisions. Rossetti then took the large "Dante's Dream" back to his house in Cheyne Walk, and from it prepared the repetition now to be found in Mr. Ruston's collection. The subjects of the predella are: (1) "Dante, being sick and crying out in a dream of his lady's death, is mourned over by his near kinswoman, whom other ladies lead thence, by reason of her grief, and awaken him." (2) "Dante, recalling the incidents of his sorrowful dream, recounts them to the ladies who have awakened him, whereto his grieving kinswoman also hearkens apart."

Mr. Ruston's version is perhaps more delicately if less forcibly harmonised in colour, more homogeneous in tone, than its prototype; but it lacks in a great measure the subdued intensity of expression that characterises the original work, on which the brain and the brush worked together step by step. It is hardly necessary to recall the fact that the larger and earlier work is now one of the chief ornaments of the Walker Gallery at Liverpool.



ART IN THE THEATRE: THE QUESTION OF REFORM.

By W. TELBIN.

TRADITION, it is said, clings more to the theatre than to any other institution, and hampers its progress, but I think not more than conservatism as a break checks too hasty and ill-considered advancement in politics. In the art of painting, does not tradition forbid the too hasty recognition of a new school?

In music, how coldly in many countries was the work of Wagner received for many years, and still how little cared for are some of his "lyric dramas" whose inspiration draws least nourishment from the soil of tradition. The force that directs forward Nature herself is eternally the same. She can take her spring onward only from the *terra firma* of the past. And the theatre, as indeed it could not otherwise do, has moved forward in all arrangements concerning it.

The appliances connected with the stage have within the last twenty years been greatly changed. The stage is now in most theatres a big box, in which you can set a picture up in any way you please at any angle. The grooves, the flats, the wings made by the dozen pairs, are all gone—electricity has taken the place of gas, as gas did that of the oil-lamp. In the auditorium stone, marble,

brick, concrete, and iron are now used instead of timber, which became a harbour for dirt and dust, and greatly added to the possibilities of fire.

To say that much is yet to be improved, and will be improved in its turn, is to say that which needs not saying; but I fancy in the complication of businesses and professions that constitute the theatre that reform must be directed from within. Suggestions from without are generally neither practicable nor new. A few remarks of that most capable painter and versatile artist, Professor Herkomer,* I propose to take as texts for what further I have to say upon the subject; but I find it difficult to commence a critical analysis of his review of our branch of art—the art of the theatrical painter (or fulfilling all demands made upon us in the "large order"—that of the "artful dodgers") without repeating him or repeating myself. But, as notwithstanding his disavowal of an intention to pose as a reformer, it is in that rôle that his suggestions have been recorded, not because he "does things in his own way in his own place," but because he publicly demonstrated before a large audience composed of influential members of the theatrical profession, with whom the

* See THE MAGAZINE OF ART, 1892, pp. 259, 316.

What seems likely to be the principal picture of the year will take place on Saturday and Monday next at Messrs. Christie's, and the walls are now hung with the very varied collection which is to be dispersed. It is that formed by the late Mr. Ruston, a wealthy Lincoln manufacturer, who died a few months ago. He had bought the pictures himself in a very short space of time, and therefore the collection has none of the interest which attaches to the unknown or unfamiliar. All the great things here have been seen at Christie's within the past few years, at the Graham, Dudley, Leyland, or Adrian Hope sales. Mr. Ruston's taste was singularly all-embracing, and he bought with almost equal zeal Burne-Jones and Logsdail, Francia and Rembrandt. A collection covering so much ground is seldom first-rate in every department; the finest taste is of its nature exclusive and cannot tolerate opposites. But Mr. Ruston at least managed to secure a dozen pictures of the first rank, and it is certain that these will excite eager competition on Saturday. Of the modern works the chief are the "Dante's Dream" of Rossetti and the two famous works of Sir E. Burne-Jones, "The Mirror of Venus" and "Chant d'Amour." The first of these is the rather smaller replica of the picture originally painted for the late Mr. Graham, which is now in the Liverpool Gallery; like the "Chant d'Amour," it was bought for Mr. Ruston at the Graham sale in 1886, when the latter picture brought an even higher price than the "Vale of Rest" of Millais. The "Mirror," which captivated half the world of art when it was first exhibited, was in Mr. Leyland's sale in 1892; its condition is still brilliantly fresh and clear. From the Leyland collection come also the beautiful drawings "Dawn" and "Night," the former one of the most imaginative of the painter's works. Three pictures of Mr. Watts are here, from the Rickards collection (sold in 1887)—"The Eve of Peace" and the portraits of Lady Lilford and of the painter, the last the well-known picture painted some five-and-twenty years ago. Lord Leighton's "Moretta" is also here; but there are no pictures by Millais.

Of old English pictures there are few, nor are they remarkable. But Mr. Ruston's range was wide enough to take in also early Netherlandish art, early Italian, and Dutch of the 17th century. There is a good panel attributed to Hubert van Eyck; there are a pair of fine portraits by Morelse; there is the Dudley Andrea del Sarto—a fine Pietà—and a possible Francia, from the same collection; there is the Blenheim "Virgin and Child" by Vandyck; there is a moderate Pieter de Hooch; and there is, above all, the noble early Rembrandt, the "Portrait of Nicholas Ruts," which was the gem of the Adrian Hope collection. Before that it had belonged to the King of Holland, in the days before Rembrandt's of 1631 were appreciated. In 1894 it brought a very high price, which may very likely be exceeded next Saturday; for important and attractive pictures by Rembrandt, even though they may be of his first period, are becoming rarer and more inaccessible every year.

The sale of this collection, formed by the late Mr. Joseph Ruston, of Monk's Manor, Lincoln, to which we referred a few days ago, commenced at Messrs. Christie, Manson, and Wood's on Saturday. Since the collection has been on view it has attracted a very large number of people, whilst on Saturday Messrs. Christie's large room was crowded to an uncomfortable degree. The visitors have included Prince Edward of Saxe-Weimar, the Duke of Westminster, the Earl of Coventry, the Earl of Wharcliffe, Viscount Peel, Viscount Barrington, Lord Wrottesley, the Marquis of Clanricarde, the Earl of Arran, Lady Wolverton, the Duchess of Cleveland, Lord and Lady Wantage, the Earl of Rosebery, Earl de Grey, Sir George Trevelyan, Sir E. Poynter, Sir Tollemache Sinclair, Sir Francis and Lady Laking, Sir Henry Edwards, Sir S. Montagu, the Right Hon. George and Mrs. Curzon, Dr. Playfair, Mr. Shaw Lefevre, Mr. Alfred Rothschild, and Mr. Leopold Rothschild.

Prices were exceedingly well maintained throughout the sale, and in rather over three hours 100 lots brought the excellent total of £43,007. There were 11 water-colour drawings and 43 pictures by artists of the English school. Of the former we need only mention two—J. F. Lewis, "The Arab Scribe," 1852, exhibited at the Guildhall two years ago—560 guineas (Vokins) (in the Harris sale of 1872 this brought 460 guineas); and P. de Wint, a river scene, with barges and house on the left, 16 in. by 32 in.—500 guineas (Agnew). The pictures included:—J. Constable, view on Hampstead-heath, with a cart and horses, storm effect—240 guineas (McLean); T. Creswick, a roadside inn—370 guineas (Vokins); H. Dawson, Lincoln, 1870—210 guineas (Lord Wrottesley); T. Gainsborough, three-quarter-length portrait of Lady Clarges, in golden-brown dress edged with gold—1,850 guineas (Agnew) (at the James Price sale in 1895 this brought 2,000 guineas, Mr. Price having obtained it about 20 years ago for 2,000 guineas). Four pictures were by Sir E. Burne-Jones. The first of these, "The Mirror of Venus," 1875, is well known through the engraving. It was in the Leyland sale of 1892, when it brought 3,400 guineas; on Saturday it fell to Mr. Fairfax Murray for 5,450 guineas. This is not only a record auction price for a work by this distinguished artist, but is, we believe, with one exception, the second highest price ever paid for a work by an English artist during his lifetime, the record price being the 6,300 guineas paid in 1882 for Mr. E. Long's "Babylonian Slave Market." The second Burne-Jones work on Saturday, "Chant d'Amour," painted in 1865, did not maintain this extraordinary advance. At the William Graham sale in 1886 it fetched 3,150 guineas; it now realized 3,200 guineas (Agnew). The pair of drawings "Dawn" and "Night," 1870, realized 1,000 guineas (Agnew), as against the 1,350 guineas paid for them at the Leyland sale in 1892. The best of the five small works by Lord Leighton were:—"Moretta," bust of a girl, in green dress, with red flowers in her hair, engraved by S. Cousins—450 guineas (Agnew), and head of a girl in white dress—200 guineas (Agnew) (at the artist's sale in 1890 the latter brought 160 guineas); two by J. Linnell, sen., "Arcadian Shepherds," sunset—155 guineas (Polak, jun.) (at Mrs. Gibbons's sale in 1883 this realized 410 guineas), and an Italian river scene—120 guineas (Kennedy); two by W. Logsdail, a Venetian al Fresco, 1835—150 guineas (Tooth), and the Piazza of St. Mark's, 1883—185 guineas (Shepherd). Of five by W. Müller, the more important were the "Via Mala," with soldiers attacking banditti—160 guineas (Holders), and the Splügen Pass, with travellers attacked by banditti, 1842—320 guineas (Agnew); E. J. Niemann's Richmond, Yorkshire, 1862, fetched 150 guineas (Agnew). The three examples of D. G. Rossetti were eagerly competed for, and were knocked down to Messrs. Agnew at prices largely in advance of those at which they had been previously sold:—"Veronica Veronese," a three-quarter figure of a female in a green dress, 1872—1,550 guineas (at the Leyland sale in 1892 this sold for 1,000 guineas); "Dante at the Bier of Beatrice," illustrative of the passage in the "Vita Nuova" in which the poet describes his dream on the day of the death of Beatrice Portinari (this was painted in 1880 for the late W. Graham, at whose sale in 1886 it brought 1,000 guineas; on Saturday it advanced to 3,000 guineas); and "La Ghirlandata," half-length figure of a girl in green, painted in 1877 (this was also in the W. Graham sale, and, like the preceding, it then realized 1,000 guineas; on Saturday it likewise fetched 3,000 guineas). It will be seen, therefore, that these three Rossettis, which together cost 3,000 guineas, have now brought a total of 7,550 guineas. The three works by Mr. G. F. Watts also showed a very considerable advance in market value. "The Eve of Peace," 1863, which at the C. H. Rickards sale in 1887 brought 950 guineas, now realized 1,350 guineas; the portrait of Lady Lilford, in brown dress, also from the Rickards sale, where it fetched

395 guineas, now advanced to 450 guineas; and the portrait of the artist, 1867, from the same sale, has advanced from 140 guineas to 650 guineas. These three were purchased by Messrs. Agnew. The solitary example of Turner, Falls of the Clyde—880 guineas (Wallis); and J. Syer, Bettws-y-Coed, a view of the river, with figures, 1877—165 guineas (Gribble). Of pictures by artists of the Continental schools we need only mention P. De la Roche, the Princes in the Tower, a small replica of the well-known picture in the Louvre—230 guineas (Agnew); and Ary Scheffer, "Paolo and Francesca," on panel—152 guineas (Tooth).

The pictures by old masters, 33 in number, commenced with an interesting portrait, by an unknown artist, of Lady Arabella Stuart, daughter of Charles, Earl of Lennox, in white dress—150 guineas (Colonel Dawney); this was formerly in the Church of Queen's Camel, Somerset; it was sold at Christie's in March, 1884, for 90 guineas, and again at the Mildmay sale in 1893, when it brought 360 guineas. Sir A. Vandyck, the Virgin and Child, engraved by Pontius, Carmona, Piaden, and Salvador, from the Blenheim Palace collection—1,000 guineas (Fischhoff); in 1886 this realized 500 guineas; Francia, the Virgin and infant Saviour, landscape background, on panel—480 guineas (Dowdeswell); at the Dudley sale in 1892 this brought 500 guineas; a pair of portraits by G. Honthorst, William II. of Nassau, when a boy, in pink and silver dress with lace collar, and the Princess Mary Stuart of Orange, in yellow silk dress and pearl necklace, signed and dated 1639, both on panel, 27 in. by 22 in.—500 guineas (Gooden); at the Hamilton Palace sale in 1882 (where the former picture is absurdly described as representing Charles II.) this pair brought 440 guineas, and at the Mildmay sale 11 years later 400 guineas. The four very interesting and genuine works of B. Luini were decorations for an altar, executed by order of the Torriani di Mendrisio family. They came from the collection of Count Passalacqua, of Milan, and were exhibited at the Italian exhibition at the New Gallery in 1893. Each is 24 in. by 13 in. They were:—St. Catherine, in a blue dress, her hand resting on a wheel—300 guineas (Agnew); St. Stephen, in green and red robe—355 guineas (C. Fairfax Murray); St. Alexander, in red and green dress—365 guineas (Colnaghi and Co.); St. Catherine, in red, blue, and green dress, holding a book, her right hand raised—400 guineas (Gooden); J. de Mabuse, the Madonna, on panel—195 guineas (Colnaghi and Co.); two three-quarter portraits by P. Moreelse, dated 1617, purchased direct from the Alewyn family, Amsterdam, in 1885, and exhibited at the Guildhall in 1894, Maria Alewyn (*née* Schuurman, in black dress, large white ruff, and lace cap—660 guineas (Agnew); and Dirck Alewyn (who married Maria Schuurman in 1598), in black slash dress and white ruff—680 guineas (Agnew). The most important of all the old masters was the well-known Rembrandt portrait of Nicholas Ruts, in black gown and cap trimmed with fur, double white ruff, and cuffs, his right hand resting on the back of a crimson chair, holding a letter in his left hand on which is the signature of the painter and date 1631. This portrait was purchased by the Queen of Holland from the Rooms Winhel family of the Hague. At the sale of the collection of the late William II., King of Holland, in 1850, it was sold as "Portrait d'un Rabin," and it realized £283; at the Adrian Hope sale in 1894 it brought 4,700 guineas. On Saturday its appearance on the easel was the signal for a round of applause. Bidding started at 2,000 guineas, and at 5,000 guineas it became the property of Mr. Martin Colnaghi. A portrait of a lady, with black shawl over her head, red bodice, and hands clasped, said to be by Rembrandt—230 guineas (Lessar). A. del Sarto, "Pieta," the Madonna and two angels mourning over the dead Christ, described by Waagen—£00 guineas (Sir W. Platt); at the Novar sale in 1878 this brought 700 guineas, and at the Dudley sale six years ago 945 guineas; of this there is a much finer example in the Vienna gallery. Two of the three examples of G. B. Tiepolo from the Cavendish-Bentinck collection, dispersed in 1891, were a Bishop, and other figures under an archway, with cherubs, a design for an altar-piece—105 guineas (Colnaghi); and a Vision of a Saint, adoring the Virgin and Infant Saviour in Clouds—115 guineas (Colnaghi).

The Ruston Sale.

THE unexpected nearly always happens at the sale of a big collection of pictures, and sometimes the surprises are disagreeably numerous. Taste nowadays changes so rapidly, and the treasured pictures of one generation often degenerate into the tabooed of the next. Each great sale carries with it its own lessons, but these lessons soon become unreliable and even obsolete. If, as is expected, the dispersal of the pictures of the late Joseph Ruston at Christie's, on May 21, is to rank as the great sale of 1898, then the season must be regarded as one of inconclusive inferences. Regarded as a whole Mr. Ruston's collection was exceedingly middling; the late owner was not, and probably never pretended to be, a connoisseur in the full sense of the word, or he would never have shown such catholicity in his selection. Mr. Ruston, who was head of the firm of Ruston, Proctor & Co., Engineers, Lincoln, and who for a short time represented Lincoln in the House of Commons, doubtless at first purchased his pictures because he liked to surround himself with works of art, and with the very natural conviction that his own judgment was as likely to be vindicated as that of any other man. However that may be, and whatever amount may have been "dropped" on his earlier purchases, it is pleasantly obvious that on the recent acquisitions the balance of profit must have been very considerable indeed. Three points will always be associated with this sale:—(1) That, with one exception, a picture by a living artist realised a record price in the auction-room; (2) that of the total realised (£43,007 3s. 6d.) over one-fifth was produced by two pictures by the same man; and (3) that close on one-half of the total was produced by five pictures of which four were by modern artists, and upon the whole of which a profit of about 6,000 guineas was netted. In these respects the sale has perhaps no parallel, and such being the case, no excuse is needed for a brief glance at the event in these pages. The four works by Sir EDWARD BURN-JONES, and the three by ROSSETTI, unquestionably "made" the sale; they are all exceedingly well-known, either through reproductions or exhibitions; whilst the most important of all—the Burne-Jones' "Mirror of Venus," which brought 5,450 guineas—was fully described in THE MAGAZINE OF ART five years ago, from which description an extract is quoted in the auction catalogue; at the Leyland sale this picture fetched 3,400 guineas. The much earlier work by the same hand, the "Chant d'Amour," curiously enough only advanced in value to the extent of 50 guineas upon the price paid for it at the William Graham sale in 1886, or 3,200 guineas as against 3,150 guineas; whilst the even yet earlier pair of drawings, dated 1870, "Night" and "Morning," receded from 1,350 guineas in 1892 to 1,000 guineas in 1898. The Rossettis show, by comparison, a much more noteworthy and even advance than those of his brother Pre-Raphaelite. "Veronica Veronese," "Dante at the Bier of Beatrice," and "La Ghirlandata"—the first from the Leyland sale, and the last two from that of the late William Graham—were each acquired for 1,000 guineas, and now brought 1,550 guineas, 3,000 guineas, and 3,000 guineas respectively—truly staggering advances which time may or may not justify. The "Dante" is one of Rossetti's most elaborate works, and it repeats on a somewhat smaller scale the picture in the possession of the Corporation of Liverpool, but the two subjects of the predella—Dante crying in his dream and Dante recounting his dream—do not occur in the larger picture; the history of the original and the replica is told at length in Sharp's interesting monograph (pp. 217—226). The curious thing is that this magnificent work, one of Rossetti's most important, should have realised no more than the half-length figure of a girl known as "La Ghirlandata." Three

pictures by G. F. WATTS, all acquired as recently as 1887 for the C. H. Rickards sale, excited a good deal of interest, and brought very appreciable advances on former prices; the largest, "The Eve of Peace," painted in 1863, advanced from 950 guineas to 1,350 guineas, whilst the two portraits—one of Lady Lilford and the other of the artist himself—sold for 450 guineas and 650 guineas; they were acquired at 395 guineas and 140 guineas respectively. The GAINSBOROUGH portrait of Lady Clarges seated at a harp was knocked down for 1,850 guineas, or 150 guineas less than its value in the James Price sale three years before; and TURNER'S "Falls of the Clyde," at 880 guineas, shows a considerable rise on the price paid for it in 1874, viz. 330 guineas. The foregoing were the more important of the works by modern men. Of the Old Masters, the beautiful REMBRANDT portrait of Nicholas Ruts completely overshadowed the others with its 5,000 guineas, or 300 guineas more than it cost at the Adrian Hope sale in 1894. The set of four pictures of saints by B. LUINI, in excellent condition and thoroughly genuine, attracted a considerable amount of attention; they were originally executed as decorations for an altar, and by order of the Torriani di Mendrisio family; they were in the collection of Count Passalacqua of Milan, and were at the New Gallery in 1893; each measured $24 \times 13\frac{1}{4}$ in.; sold separately, the four realised a total of 1,420 guineas. It may be pointed out that both in the New Gallery catalogue and in that of Messrs. Christie the two St. Catherines are confused—a wheel is not an attribute of St. Catherine of Sienna, but of St. Catherine of Alexandria. The Blenheim Palace Vandyck, "The Virgin and Child," which has been frequently engraved, produced 1,000 guineas, as against exactly half that amount in 1886; whilst a pair of good portraits by G. HONTHORST—William II. of Nassau when a boy and the Princess Mary Stuart—realised 500 guineas, as against 400 guineas paid in 1893. A "Virgin and Child" on panel—catalogued somewhat indefinitely as "Francia," and doubtless the work of one of the two sons of Il Francisci—produced 480 guineas, as against 500 guineas received for it at the Dudley sale in 1892. After the Rembrandt already mentioned, perhaps the most important of the few works by Dutch and Flemish portrait painters were two by a somewhat rare master, P. MORCEUSE—Dirck Alewyn and his wife, both three-quarter lengths, and purchased direct from the Alewyn family, Amsterdam, in 1885; this pair realised 1,340 guineas; but mention ought also to be made of an exceedingly clever portrait of a gentleman in large white ruff and black dress, by J. VAN RAVESTEIN, on panel, a perfect little picture, as good in its limited way as anything by this artist's master, Frans Hals; it only realised 125 guineas. Finally, the "Pieta" of ANDREA DEL SARTO may be mentioned; it is described by Dr. Waagen, and its heavy and successive falls are as follows:—Novar collection, 1878, 1,700 guineas; Dudley, 1892, 900 guineas; and Ruston, 1893, 600 guineas.



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Remainder of Collection sold 4/7/18

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CATALOGUE
OF THE
HIGHLY IMPORTANT COLLECTION OF
ANCIENT AND MODERN
PICTURES
AND
Water-colour Drawings
OF
JOSEPH RUSTON, ESQ.

Deceased, late of Monk's Manor, Lincoln:

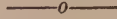
WHICH (*by Order of the Executors*)
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS,
AT THEIR GREAT ROOMS,
8 KING STREET, ST. JAMES'S SQUARE,
On SATURDAY, MAY 21,
And MONDAY, MAY 23, 1898,
AT ONE O'CLOCK PRECISELY.

L.56343

May be viewed Three Days preceding, and Catalogues had (Catalogues with Four Illustrations price 5s.), at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

The Ruston
Collection: being a critical description of some pictures
at Monk's Manor, Lincoln, by Claude Phillips, *parchment*,
1893-4 (2)

CONDITIONS OF SALE.



- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

be, or were only reprints from the re-discovered plates, I cannot say.—S.

NOTE.

WHO ORIGINALLY COMPOSED THE NEWLYN SCHOOL? (see No. 109).—I append a list of Newlyn artists who worked there for several consecutive years *before* the place was known—that is to say, before it was flooded with painters, and before the speculative builder stepped in and erected glass studios and all manner of other buildings. After that, “swells” came down for a holiday and called themselves artists, took all the available lodgings, and almost crowded the workers out. The character of the place changed, and a good many men left. I think the list is thoroughly comprehensive, and I

do not think that I have omitted any names. I have need to put them as near as possible in the order in which they came by groups. Those who came after belong to a different period. It was Birmingham that first discovered Newlyn:—

E. Harris.	H. Detmold, Chevallier Tayler.
Walter Langley.	
R. Todd.	Miss Armstrong (Mrs. Stanhope Forbes).
L. Suthers.	F. Bourdillon.
Fred Hall.	
Frank Bramley.	W. Fortescue.
T. C. Gotch.	Norman Garstin.
Percy Craft, Stanhope Forbes.	

You may accept this list as authentic. It is the first, so far as I am aware, that has been compiled. —ONE OF THE ORIGINAL NEWLYNITES.

THE CHRONICLE OF ART.—JULY.

The National Portrait Gallery. **T**HE most interesting recent addition to the national collection of portraits is undoubtedly the portrait of Mr. Gladstone, painted by Mr. G. F. WATTS, R.A., in 1865, which the artist has generously presented. Another portrait of the deceased statesman is included in Sir JOHN GILBERT'S drawing of the Earl of Aberdeen's Cabinet, in which Mr. Gladstone held the office of Chancellor of the Exchequer. This drawing, together with an early proof of the engraving of the subject by WILLIAM WALKER—in which considerable alterations were made by the engraver—have been purchased by the Trustees. The following portraits have also been presented to the Gallery and accepted:—Sir John Bowring, F.R.S., painted in 1826 by JOHN KING, presented by LADY BOWRING; Robert Carr, Earl of Somerset, K.G., and Robert Cecil, first Earl of Salisbury, K.G., two small companion portraits, attributed to JOHN HOSKINS, presented by Sir HENRY H. HOWARTH M.P., F.R.S.; Sir John Everett Millais, P.R.A., a pen-and-ink sketch by CHARLES KEENE, presented by Mr JOSEPH PENNELL; John, first Earl Russell, K.G., a full-length portrait by Sir FRANCIS GRANT, P.R.A., presented by the DUKE OF BEDFORD; Montagu Bertie, second Earl of Lindsey, painter uncertain, presented by Sir COUTTS LINDSAY, a trustee of the Gallery. The following portraits have also been acquired by purchase:—Sir Henry Vane, the elder, possibly by CORNELIUS JANSSEN; Queen Catherine Howard, painted in the school of HOLBEIN; Thomas Landseer, A.R.A., the engraver, drawn in chalks by his brother, CHARLES LANDSEER, A.R.A.; Thomas Chubb (1679–1747), a noted writer on Deism and other theological questions, a curious portrait, painted by G. BEARE; Edward Law, first Baron Ellenborough, painted by SAMUEL DRUMMOND, A.R.A. In the cases of Mr. Gladstone and Sir John Millais the Trustees state that they have had no hesitation in suspending their usual rule as to the expiration of ten years from the date of decease

South Kensington County Councils. **I**N distributing the prizes to the successful students at the Taunton School of Art Mr. J. FISHER, the head-master of the South Kensington Government School of Art, Bristol, made some caustic remarks concerning art teaching as fostered by the county councils. He referred to “the superficial teaching becoming so common under county councils,” and said “it should be avoided as a pestilence. Classes were formed and supported where subjects were taught without any preliminary training in art. Carving, leather-work, and other kindred subjects were being taught by teachers to whom the word art had no meaning, the result being the decadence of the standard of art in those subjects, and the origin of an incompetent army of amateurs, which continued to increase in numbers as the work decreased in value.” This is rather a sweeping denunciation of the technical education work of the county councils, and not, we think, justified in a general way. So far as we know, the aid given by the county council grants of scholarships to young craftsmen has been of great service; while in London the Technical Education Board of the County Council is doing far more to encourage the art-craftsman than is South Kensington. It is, indeed, an open question whether the method of art-teaching as enforced by the authorities there does much to encourage the artistic spirit of the nation. If the opinion of the majority of art-teachers could be taken we fear it would be largely against the whole system. Unfortunately, they have to follow the schedule to obtain the necessary governmental grant, an important factor in the income of schools of art.

The Ruston Sale. **T**HREE points will always be associated with this sale at Christie's on May 21st:—(1) That, with one exception, a picture by a living artist realised a record price in the auction-room; (2) that of the total realised (£43,007 3s. 6d.) over one-fifth was produced by two pictures by the same man; and (3) that

close on one-half of the total was produced by five pictures of which four were by modern artists, and upon the whole of which a profit of about 6,000 guineas was netted. In these respects the sale has perhaps no parallel. The four works by Sir EDWARD BURNES-JONES, and the three by ROSSETTI, unquestionably "made" the sale; they are all exceedingly well known, either through reproductions or exhibitions; whilst the most important of all—the

GAINSBOROUGH portrait of Lady Clarges seated at a harp was knocked down for 1,850 guineas, or 150 guineas less than its value in the James Price sale three years before; and TURNER's "The Falls of the Clyde," at 880 guineas, shows a considerable rise on the price paid for it in 1874, viz. 330 guineas. The foregoing were the more important of the works by modern men. Of the Old Masters, the beautiful REMBRANDT portrait of Nicholas Ruts com-

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CHANT D'AMOUR.

(By Sir Edward Burnes-Jones, Bart. By Permission of the late Joseph Ruston, Esq. Sold for 3,200 Guineas.)

Burnes-Jones "Mirror of Venus," which brought 5,450 guineas—was fully described in THE MAGAZINE OF ART five years ago, from which description an extract is quoted in the auction catalogue; at the Leyland sale this picture fetched 3,400 guineas. The much earlier work by the same hand, the "Chant d'Amour," curiously enough, only advanced in value to the extent of 50 guineas upon the price paid for it at the William Graham sale in 1886, or 3,200 guineas as against 3,150 guineas; whilst the even yet earlier pair of drawings, dated 1870, "Night" and "Morning," receded from 1,350 guineas in 1892 to 1,000 guineas in 1898. The Rossettis show, by comparison, a much more noteworthy and even advance than those of his brother Pre-Raphaelite, "Veronica Veronese," "Dante at the Bier of Beatrice," and "La Ghirlandata"—the first from the Leyland sale, and the last two from that of the late William Graham—were each acquired for 1,000 guineas, and now brought 1,550 guineas, 3,000 guineas, and 3,000 guineas respectively—truly staggering advances. The "Dante" is one of Rossetti's most elaborate works, and it repeats on a somewhat smaller scale the picture in the possession of the Corporation of Liverpool, but the two subjects of the predella do not occur in the larger picture. Three pictures by G. F. WATTS, all acquired as recently as 1887 from the C. H. Rickards sale, excited a good deal of interest, and brought very appreciable advances on former prices; the largest, "The Eve of Peace," painted in 1863, advanced from 950 guineas to 1,350 guineas, whilst the two portraits—one of Lady Lilford and the other of the artist himself—sold for 450 guineas and 650 guineas; they were acquired at 395 guineas and 140 guineas respectively. The

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THE *Runaway Girl* at the Gaiety bids fair to out-distance all her predecessors, and, pictorially speaking, she already far outshines them.

Appropriately enough for her entourage, Mr. WILHELM sounds a gayer note of colour than is his wont; and though the peasantry of ever so idealised a Corsica or Venice scarcely supply the desirable contrast of style, yet his distinctive and interesting colour-scheme in each act redeems them from monotony. Mr. Wilhelm would probably disclaim the responsibility of the modern frocks in detail, though his influence is evidenced in their ensemble. Mr. HARKER has rather overcrowded his opening scene of the convent orchard, and the blossom is too much massed; but his picture of Ajaccio is treated with refreshing breadth, and the composition is excellent. For the scene in Venice Mr. RYAN might well have departed from a somewhat tamely-orthodox point of view that discounts many excellencies in the actual painting, and the highly-coloured sails of the shipping in the foreground are unfortunately placed. It must, however, be admitted that this picture conveys a grateful sense of atmosphere that

CATALOGUE.

First Day's Sale.

On SATURDAY, MAY 21, 1898,

AT ONE O'CLOCK PRECISELY.

WATER-COLOUR DRAWINGS.

MRS. ALLINGHAM.

- 1 A COTTAGE NEAR A SAND PIT, with a woman and child
9 in. by 13 in.

39

MRS. ALLINGHAM.

- 2 A HILL-SIDE, with children
9 in. by 10½ in.

36

T. B. HARDY, 1878.

- 3 KATWIJK AAN ZEE
12½ in. by 19½ in.

24

T. B. HARDY, 1879.

- 4 A GROUP OF FISHING BOATS, Venice; Santa Maria della Salute
in the background
18 in. by 28 in.

T. B. HARDY, 1879.

- 5 THE ENTRANCE TO THE GRAND CANAL, Venice
18 in. by 28 in.

T. B. HARDY, 1879.

- 6 THE DOGE'S PALACE, Venice, looking towards the Grand Canal
18 in. by 28 in.

TOM LLOYD, 1876.

- 7 A FARM SCENE, with a girl and geese
17½ in. by 31 in.

J. F. LEWIS, R.A., 1852.

- 8 THE ARAB SCRIBE
18½ in. by 24 in.
Exhibited at the Paris International Exhibition
From the Collection of J. Harris, Esq., 1872
Exhibited at the Guildhall, 1896
From the Collection of G. Fenton Smith, Esq.

D. ROBERTS, R.A., 1837.

- 9 OLD BUILDINGS IN A TOWN, with figures
12½ in. by 8½ in.

TH. WEBER.

- 10 PUTTING OUT TO A WRECK *Lithogr. and*
16 in. by 26½ in.

P. DE WINT.

- 11 A RIVER SCENE, with barges and house on the left
16½ in. by 32 in.

MODERN PICTURES.

ENGLISH SCHOOL.

J. BRETT, A.R.A., 1884.

- 12 A RAIN STORM, on the coast of Scotland
24 in. by 47 in.
Exhibited at Lincoln

J. CONSTABLE, R.A.

- 13 A VIEW ON HAMPSTEAD HEATH, with a cart and horses on the
left; a pool in the middle distance: storm effect
13 in. by 16¾ in.
From the Collection of S. H. de Zoete, Esq., 1885

T. S. COOPER, R.A., 1852.

- 14 MOUNTAIN SHEEP
On panel—30 in. circle

T. CRESWICK, R.A.

- 15 A ROADSIDE INN
48 in. by 72 in.
Exhibited at the Royal Academy

T. CRESWICK, R.A.

- 16 NEAR TIDESWELL, Derbyshire
13 in. by 18 in.

H. DAWSON, 1870.

17 LINCOLN

23 in. by 35 in.

From the Collection of W. Milward, Esq., 1890

H. DAWSON, 1844.

18 THE MAJOR OAK, Sherwood Forest

30 in. by 24½ in.

Exhibited at Nottingham

From the Collection of J. Fellows, Esq.

ALFRED EAST.

19 A WINTER MOONRISE

13½ in. by 20 in.

Exhibited at the New Gallery, 1888

H. FANTIN, 1872.

20 A BUNCH OF STOCKS IN A GLASS

27 in. by 22 in.

Exhibited at Lincoln

T. GAINSBOROUGH, R.A.

21 LADY CLARGES: Miss Shrine married Sir Thomas Clarges, Bart., who died in 1783. Three-quarter length, seated at a harp, facing to the left, in a low-necked golden-brown dress, edged with gold; in the hair, which is piled up high, are some jewels, and one curl falls on her shoulder.

49 in. by 39 in.

Cost no Price 350g about 1855

From the Collection of James Price, Esq., 1895 2000g

Vide Illustration



G. E. HICKS, 1874.

22 RUTH AND NAOMI

35 in. by 27½ in.

G. E. HICKS, 1873.

23 MOTHER AND CHILD

72 in. by 56 in.

Exhibited at the Royal Academy, 1873

SIR E. BURNE JONES, 1875.

24 THE MIRROR OF VENUS

"In the foreground of a bare quasi-Umbrian landscape, which, notwithstanding its nakedness, has an august beauty, is a silent pool thickly fringed on its lips with forget-me-nots. Round this has gathered a whole company of fair nymphs or mortals clad in rainbow-hued filmy robes of lilac, amber, violet, green and blue—all these tints shot through with gold and kindred tints—and chapleted with flowers. Standing, bending or kneeling, in the most varied attitudes, on the margin of the mirror-like pool, these fair women—all too absolutely of the consecrated Burne-Jonesian type—admire their reflections in nature's looking-glass."—*The Magazine of Art*, 1893-4.

47 in. by 78 in.

From the Collection of F. R. Leyland, Esq., 1892

Exhibited at the New Gallery, 1892

Engraved

SIR E. BURNE JONES.

25 CHANT D'AMOUR

"Hélas! je sais un chant d'amour
Triste ou gai tour à tour."

Refrain, Breton Song.

44 in. by 60 in.

Painted in 1865

Exhibited at the Grosvenor Gallery, 1878

Exhibited at Birmingham, 1885

From the Collection of W. Graham, Esq., 1886

Exhibited at Manchester, 1887

Exhibited at the Guildhall, 1890

Exhibited at the New Gallery, 1892

SIR E. BURNE JONES, 1870.

- 26 DAWN AND NIGHT—a pair 2

Drawings

47½ in. by 17½ in.

From the Collection of F. R. Leyland, Esq., 1892 1350

Exhibited at the New Gallery, 1892

LORD LEIGHTON, P.R.A.

- 27 MORETTA. Bust of a girl, to left, in a green dress, with a red flower in her hair; dark background.

21 in. by 15 in.

Exhibited at the Guildhall, 1894

Exhibited at Burlington House, 1897

Engraved by S. Cousins, R.A.

LORD LEIGHTON, P.R.A.

- 28 THE COAST OF ASIA MINOR, from Rhodes

7¼ in. by 15½ in.

From the Artist's Sale, 1896

Exhibited at Burlington House, 1897

LORD LEIGHTON, P.R.A.

- 29 A WOODY HILL-SIDE

11½ in. by 15 in.

From the Artist's Sale, 1896

Exhibited at Burlington House, 1897

LORD LEIGHTON, P.R.A.

- 30 A BAY, Asia Minor, from Rhodes

6½ in. by 16¼ in.

From the Artist's Sale, 1896

Exhibited at Burlington House, 1897

LORD LEIGHTON, P.R.A.

✓ 31 HEAD OF A GIRL IN WHITE DRESS

15 in. by 10½ in.

*From the Artist's Sale, 1896**Exhibited at Burlington House, 1897*

J. LINNELL, SEN.

✓ 32 ARCADIAN SHEPHERDS: Sunset

26 in. by 35 in.

*From the Collection of Mrs. Gibbons, 1883**Exhibited at Lincoln**Levenhulme.*

J. LINNELL, SEN.

✓ 33 AN ITALIAN RIVER SCENE, with castle and classical figures

On panel—16 in. by 21 in.

From the Collection of S. H. de Zoete, Esq., 1885

W. LOGSDAIL, 1885.

✓ 34 A VENETIAN AL FRESCO

66 in. by 40 in.

*Exhibited at Manchester, 1887**Exhibited at the Guildhall, 1894*

W. LOGSDAIL, 1883.

✓ 35 THE PIAZZA OF ST. MARK'S

48 in. by 86 in.

*Exhibited at the Royal Academy**Exhibited at Manchester, 1887**Exhibited at the Guildhall, 1892*

W. LOGSDAIL, 1883.

36 CA' D' ORO: a palace on the Grand Canal, Venice, with gondolas

37½ in. by 27 in.

P. R. MORRIS, A.R.A.

37 "WHEREON THEY CRUCIFIED HIM"

25 in. by 12½ in.

Exhibited at Derby, 1877

W. MULLER, 1842.

38 THE SPLÜGEN PASS, with travellers attacked by banditti

38½ in. by 64 in.

W. MULLER.

39 THE VIA MALA, with soldiers attacking banditti

51 in. by 35 in.

W. MULLER.

40 A VIEW AT TIVOLI, with peasants and goats

13½ in. by 9½ in.

W. MULLER, 1844.

41 BUILDINGS AND ORIENTAL FIGURES

17 in. by 11½ in.

W. MULLER, 1844.

42 ARABS IN AN EASTERN TOWN

17 in. by 11½ in.

The Companion

E. J. NIEMANN, 1860.

43 RICHMOND, Yorkshire

24 in. by 44 in.



E. J. NIEMANN, 1862.

- ✓ 44 RICHMOND, Yorkshire
24 in. by 44 in.

E. J. NIEMANN, 1860.

- ✓ 45 COCK MILL, Whitby
24 in. by 45 in.

SIR J. REYNOLDS.

- 46 A LADY, in grey dress, with green robe lined with pink; pink ribbon in her hair
30 in. by 25 in.

G. ROMNEY.

- 47 PORTRAIT OF A LADY, in white dress, seen in profile to the left; blue background
Oval—22½ in. by 19 in.
Vide Illustration

D. G. ROSSETTI.

- 48 VERONICA VERONESE. Three-quarter figure of a female, in a green dress, seated at a sort of cabinet, holding a violin in left hand and bow in right; canary in a cage behind her.

"Se penchant vivement, La Veronica jeta les premières notes sur la feuille vierge. Ensuite elle prit l'archet du violon pour réaliser son rêve : mais avant de décrocher l'instrument suspendu, elle resta quelques instants immobile en écoutant l'oiseau inspirateur, pendant que sa main gauche errait sur les cordes cherchant le motif suprême encore éloigné. C'était le mariage des voix de la nature et de l'âme—l'aube d'une création mystique."—*Lettres de Girolamo Ridolfi.*

On panel—43 in. by 35 in.

Signed and dated, D. G. R., 1872

Exhibited at Burlington House, 1883

From the Collection of F. R. Leyland, Esq., 1892 10007

D. G. ROSSETTI.

49 DANTE AT THE BIER OF BEATRICE. Illustrative of the Passage in the 'Vita Nuova,' in which Dante describes his dream on the day of the death of Beatrice Portinari

"Then Love said: Now shall all things be made clear:
Come and behold our lady where she lies!
These 'wildering fantasies
Then carried me to see my lady dead.
Even as I there was led,
Her ladies with a veil were covering her;
And with her was such very humbleness
That she appeared to say, 'I am in peace,'"

The scene is a chamber of dreams, strewn with poppies, where Beatrice is seen lying on a couch, as if just fallen back in death; the winged figure of Love, in red drapery (the pilgrim Love of the 'Vita Nuova,' wearing the scallop shell on his shoulder), leads by the hand Dante, who walks conscious but absorbed, as in sleep; in his other hand Love carries his arrow pointed at the dreamer's heart, and with it a branch of apple blossom. As he reaches the bier Love bends for a moment over Beatrice with the kiss which her lover has never given her, while the two green-clad dream ladies hold the pall full of may bloom suspended for an instant before it covers her face for ever. On either side of the recessed couch two open passages lead to staircases, in each of which a bird is seen flying, of the same glowing hue as the figure of Love, the emblems of his presence filling the house. Through the openings, and above, where the roof also lies open, bells are tolling for the dead, and beyond, in the distance, is the outer world of reality—the city of Florence, which, as Dante says, "sat solitary" for his lady's death. Over all the angels float upwards, as in his dream, "having a little cloud in front of them."

This picture repeats, on a somewhat smaller scale, the picture in the possession of the Corporation of Liverpool, but the two subjects of the predella do not occur in the larger picture. These subjects are: (1) Dante crying in his dream, and (2) Dante recounting his dream.

52 in. by 76 in.

Signed and dated, "D. G. Rossetti, 1880"

From the Collection of W. Graham, Esq., 1886, for whom it was painted

Exhibited at Manchester, 1887

Exhibited at the Guildhall, 1892.

D. G. ROSSETTI.

- ✓ 50 LA GHIRLANDATA. Half-length figure of a girl, in green, seated, surrounded by flowers, playing a musical instrument ; head of an angel seen on either side

47 in. by 33½ in.

Signed and dated, D. G. Rossetti, 1877

Exhibited at Burlington House, 1883

From the Collection of W. Graham, Esq., 1886 1200/

Exhibited at Lincoln

J. SANT, R.A.

- 51 MUSING : a girl at a window

30 in. by 25 in.

From the Collection of E. Dixon, Esq., 1873 136

J. SYER, 1876.

- 52 BETTWS-Y-COED : a view of the river, with figures

35 in. by 47½ in.

J. M. W. TURNER, R.A.

- ✓ 53 FALLS OF THE CLYDE

33 in. by 47 in.

G. F. WATTS, R.A., 1863.

- ✓ 54 THE EVE OF PEACE

56 in. by 40 in.

Exhibited at the Grosvenor Gallery, 1881

From the Collection of C. H. Rickards, Esq., 1887 1150

Exhibited at Lincoln

Exhibited at the New Gallery, 1896

G. F. WATTS, R.A.

- 55 PORTRAIT OF LADY LILFORD, in brown dress—in an oval
 23½ in. by 19 in.
From the Collection of C. H. Rickards, Esq., 1887 345

G. F. WATTS, R.A., 1867.

- 56 PORTRAIT OF THE ARTIST, in brown coat, with black hat
 25½ in. by 20½ in.
From the Collection of C. H. Rickards, Esq., 1887 140p
Exhibited at Lincoln

J. WEBB.

- 57 THE CASTLE OF ISCHIA, with numerous fishing boats
 25½ in. by 41½ in.

J. WEBB, 1875.

- 58 THE CASTLE OF ISCHIA: low tide
 25½ in. by 41 in.

J. WEBB, 1879.

- 59 NAMUR, Belgium
 13½ in. by 23½ in.
Painted for J. Ruston, Esq.

CONTINENTAL SCHOOLS.

M. BIANCHI, 1880.

- 60 A BOAT LEAVING A QUAY
 75 in. by 60 in.

H. HOLLANDER, 1857.

- 61 THE ARTIST'S STUDIO
 39 in. by 30½ in.

N. DE KEYSER, 1852.

62 A CRUSADER

20 in. by 15 in.

From the Collection of C. Kurtz, Esq., 1880

G. RICCI.

63 FARMING IN LOMBARDY

18 in. by 35 in.

P. DE LA ROCHE.

64 THE PRINCES IN THE TOWER

13 in. by 16 in.

*A Small Replica of the well known picture at the Louvre**From the Collection of Herr J. De Vos, of Amsterdam, 1883*

ARY SCHEFFER.

65 PETER'S REPENTANCE

74 in. by 60 in.

ARY SCHEFFER.

66 PAOLO AND FRANCESCA

On panel—12 $\frac{3}{4}$ in. by 18 in.

PICTURES BY OLD MASTERS.

67 LADY ARABELLA STUART, daughter of Charles, Earl of Lennox,
in white dress with lace ruff, strings of pearls and coral
ornament

On panel—37 $\frac{1}{2}$ in. by 29 in.

*Formerly in the Church of Queen's Camel, Somerset, one of
the Royal Manors granted to Sir Walter Mildmay, Chancellor
of the Exchequer in the reign of Queen Elizabeth*

From the Collection of H. B. Mildmay, Esq., 1893

*NOTE:—On the back of this picture is a letter signed
Oriel Walton & dated Jan. 14, 1884, in which the
writer states: I bought it at a sale of Rev.
Mr. Longdon, vicar of Queen's Camel, who
died aged 93, & in whose possession it had
been for 60 years, having been previously removed
from parish ch. by a former incumbent.
I am told 5 or 30 years ago this picture was bought
in at Christie's or something over £100.*

J. BOTH.

- 68 A MOUNTAINOUS LANDSCAPE, with a rocky waterfall; travelling peasants and animals in the foreground on the left

45 in. by 35 in.

From the Collection of Prince Esterhazy

From the Festetic Collection, 1884

G. DOW.

- 69 PORTRAITS OF AN OLD LADY AND GENTLEMAN, with large ruffs, dark dresses—a pair 2

Oval—on panel—5 $\frac{3}{4}$ in. by 5 in.

SIR A. VANDYCK.

- 70 THE VIRGIN AND CHILD

The composition represents the Virgin, clothed in scarlet vest with blue sleeves and blue mantle, holding the infant Saviour erect at her left side, with both arms under His arms. His countenance and attention is turned from His parent, while at the same time He bends slightly towards her and extends His right hand to her bosom; His left holds the white linen which surrounds His loins; some blue drapery, thrown across the scroll of a couch, is under His feet. Her beautiful and expressive eyes are raised to heaven. A portion of a pillow and an obscure sky form the background.

49 in. by 44 in.

From the Blenheim Palace Collection, 1886

Engraved by Pontius, Carmona, Finden and Salvador

Smith's 'Catalogue Raisonné,' No. 263

H. VAN EYCK.

- 71 MARY MAGDALEN, in yellow and red dress, yellow head-dress and veil, jewelled ornaments, holding a vase of unguent in her left hand, stands by a female donor in deep red dress, with black coiffe and jewelled chain, who kneels in the act of prayer

On panel—20 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in.

From the Martiningo Collection

From the Collection of Baron de Laage

From the Collection of H. G. Bohn, Esq., 1885

FRANCIA.

- 48 72 THE VIRGIN AND INFANT SAVIOUR. The Virgin, depicted three-quarter length and seated, holds the infant Saviour on her lap and grasps His left hand, which holds a bird; a landscape in the background

On panel—25½ in. by 20 in.

From the Dudley Collection, 1892

Exhibited at Burlington House, 1892

FRENCH SCHOOL.

- 38 73 A YOUNG GIRL, in blue and red dress
22 in. by 16 in.

B. VAN DER HELST.

- 74 PORTRAIT OF A GENTLEMAN, in black dress, seated, holding his gloves

Signed, and dated 1653

30½ in. by 25 in.

From Count Festetic's Collection, 1884

P. DE HOOGHE.

- 75 AN INTERIOR, with a lady in red dress holding some cards, a cavalier with a glass standing by her side; a cavalier, a lady and a page in the background

Signed

25 in. by 29½ in.

From Count Festetic's Collection, 1884

G. HONTHORST.

- 76 WILLIAM THE SECOND OF NASSAU, when a boy, in pink and silver dress with lace collar—in an oval

On panel—27 in. by 22 in.

From the Hamilton Palace Collection, 1882

From the Collection of H. B. Mildmay, Esq., 1893

G. HONTHORST.

- 77 PORTRAIT OF THE PRINCESS MARY STUART, Princess of Orange,
in yellow silk dress and pearl necklace

Signed, and dated 1639

On panel—27 in. by 22 in.

From the Hamilton Palace Collection, 1882

From the Collection of H. B. Mildmay, Esq., 1893

LUCAS VAN LEYDEN.

- 78 THE DESCENT FROM THE CROSS, with numerous figures; a landscape background

17 in. by 13 in.

LUCAS VAN LEYDEN.

- 79 ST. CATHERINE, in blue, red and gold dress, holding a ring in her right hand and a sword in her left, standing in a landscape

On panel—33 in. by 11 in.

Q. MATSYS (ATTRIBUTED TO).

- 80 THE HAWKING PARTY, with chateau and figures in the background

On panel—47½ in. by 29 in.

Described as The Magdalen going Hawking

The Companion to The Magdalen Preaching

From the Meazza Collection, Milan, 1884

Q. MATSYS (ATTRIBUTED TO).

- 81 THE MAGDALEN PREACHING IN A WOOD, surrounded by figures

On panel—47½ in. by 29½ in.

The Companion Picture

From the Meazza Collection, Milan, 1884

B. LUINI.

- 82 St. CATHARINE ^{of SIENNA}, in a blue dress, with a palm-branch
and book, her hand resting on the wheel
24 in. by 13 $\frac{1}{4}$ in.

Decoration for an altar, by order of the Torriani di Mendrisio family

From the Collection of Count Passalacqua, of Milan

Exhibited at the Italian Exhibition, New Gallery, 1893

Christies 7-6-12, lot 67, 485.

B. LUINI.

- 83 St. STEPHEN, in green and red robe, holding a book
24 in. by 13 $\frac{1}{2}$ in.

Decoration for an altar, executed by order of the Torriani di Mendrisio family

From the Collection of Count Passalacqua, of Milan

Exhibited at the Italian Exhibition, 1893

B. LUINI.

- 84 St. ALEXANDER, in red and green dress, holding a banner
24 in. by 13 $\frac{1}{4}$ in.

Decoration for an altar piece, executed by order of the Torriani di Mendrisio family

From the Collection of Count Passalacqua, of Milan

Exhibited at the Italian Exhibition, 1893

B. LUINI.

- 85 St. CATHERINE, ^{of Alexandria}, in red, blue and green dress,
holding a book, her right hand raised
24 in. by 13 $\frac{1}{4}$ in.

Decoration for an altar piece, executed by order of the Torriani di Mendrisio family

From the Collection of Count Passalacqua, of Milan

Exhibited at the Italian Exhibition, 1893

J. DE MABUSE.

- 86 THE MADONNA, in blue dress with gold sleeves, seated, nursing the infant Saviour

On panel—19½ in. by 14¼ in.

Exhibited at Lincoln

G. METSU.

- 87 THE FIRST PIPE. An interior, with a youth, seated, smoking a long pipe; a woman seen through a doorway on the left

18 in. by 16 in.

From Count Festetic's Collection, 1884

F. MIERIS.

- 88 THE WIFE OF JEROBOAM, in red and light brown dress, and carrying a pitcher, is visiting the prophet Ahijah, who is seated, in dark red robe; a dog is in the foreground; a woman is entering a door at the back

Signed, and dated 1671

On panel—9 in. by 7½ in.

From the Collection of M. Van Vollenhoven, of Amsterdam, 1892

P. MOREELSE.

- 89 PORTRAIT OF MARIA ALEWYN (*née* SCHUURMAN), in black dress, the front embroidered with gold thread, large white ruff and lace cap; three-quarter length

Dated 1617

On panel—47 in. by 34½ in.

Purchased direct from the Alewyn family, Amsterdam, 1885

Exhibited at the Guildhall, 1894

P. MOREELSE.

- 90 PORTRAIT OF DIRCK ALEWYN, married to Maria Schuurman in 1598, in black slash dress and white ruff, standing by a table, holding his gloves in his left hand ; three-quarter length

Dated 1617

On panel—47 in. by 34½ in.

Purchased direct from the Alewyn family, Amsterdam, 1885

Exhibited at the Guildhall, 1894

J. VAN OS.

- 91 FLOWERS AND FRUIT, on a marble slab, with bird

Signed

24 in. by 19½ in.

Exhibited at Burlington House, 1871

From the Dudley Collection, 1892

Mentioned by Dr. Waagen

J. VAN OS.

- 92 FLOWERS AND BIRD'S NEST

Signed

24 in. by 18½ in.

Exhibited at Burlington House, 1871

From the Dudley Collection, 1892

A. OSTADE.

- 93 AN INTERIOR, with a party of people ; an old woman spinning in front ; utensils on the right

On panel—16 in. by 14 in.

From the Count Festetic's Collection, 1884

J. VAN RAVESTEIN.

- 94 PORTRAIT OF A GENTLEMAN, in large white ruff and black dress

On panel—15 in. by 12 in.

From the Collection of Count Passalacqua, Milan, 1885

REMBRANDT VAN RYN.

- 8000
10. 500
J. M. 1000
-95 PORTRAIT OF NICHOLAS RUTS, in black gown and cap trimmed with fur, a double white ruff, and cuffs, his right hand resting on the back of a crimson chair, and holding a letter in his left hand, on which is the signature of the painter, and date 1631

46 in. by $34\frac{1}{2}$ in.

From the Collection of the late William II., King of Holland 1850

Purchased by the Queen of Holland from the Rooms Winkel family, of the Hague

Described in Nieuwenhuys' Catalogue as "Portrait d'un Rabin," sold as such in 1850, £28

From the Adrian Hope Collection, 1894 4700

Vide Illustration

REMBRANDT.

- 30
4000
-96 PORTRAIT OF A LADY, with black shawl over her head, black robe lined with fur, red bodice, her hands clasped in front of her

On panel—29½ in. by 23 in.

From the Count Festetic's Collection, 1884



95



AUTOTYP

A. DEL SART .

- 97 PIETA. The Madonna and two angels mourning over the dead Christ

38½ in. by 51¼ in.

Described by Dr. Waagen in the 'Art Treasures of Great Britain'

From the Novar Collection, 1878

From the Dudley Collection, 1892

Vide Illustration

G. B. TIEPOLO.

- 98 A BISHOP, and other figures under an archway, with cherubs

23 in. by 14 in.

A design for an altar piece

From the Cavendish Bentinck Collection, 1891

G. B. TIEPOLO.

- 99 SPANISH SAINTS, under a colonnade

23 in. by 14 in.

From the Cavendish Bentinck Collection, 1891

G. B. TIEPOLO.

- 100 A VISION OF A SAINT, adoring the Virgin and Infant Saviour in clouds

21¾ in. by 12½ in.

From the Cavendish Bentinck Collection, 1891

End of First Day's Sale.

Second Day's Sale.



On MONDAY, MAY 23, 1898,

AT ONE O'CLOCK PRECISELY.



DRAWINGS.

101 A GIRL CROSSING A BROOK—*lithograph*; and one other 2

J. G. B.

102 FIGURES IN AN ORCHARD
12 in. by 9 in.

GUIDO BACH, 1875.

103 THE INFANT PAN
17 in. by 12 in.

E. BALLARINI.

104 A MONK SINGING
14½ in. by 5 in.

M. CONRADI, 1873.

105 BUYING SWEETS
12 in. by 9 in.

W. CRUIKSHANK.

- 106 MAY BLOSSOM AND BIRD'S NEST; and THE COMPANION 2
Oval—4 in. by 5 in.

EDWIN ELLIS.

- 107 A MOOR SCENE, with figures and sheep
 18 in. by 28 in.

COPLEY FIELDING.

- 108 A COAST SCENE, with fisherwoman and gulls; and THE COM- 2
 PANION
 $4\frac{3}{4}$ in. by 6 in.

R. FONTANA.

- 109 HEAD OF A GIRL
 7 in. by $5\frac{1}{2}$ in.

E. GIGNON, 1872.

- 110 A LANE SCENE
 $12\frac{1}{2}$ in. by $18\frac{1}{4}$ in.

E. GIGNON, 1873.

- 111 FIGURES IN A WOOD
 16 in. by $9\frac{1}{2}$ in.

T. B. HARDY.

- 112 SCARBOROUGH DURING A GALE
 18 in. by $26\frac{1}{2}$ in.

T. B. HARDY, 1880.

- 113 A FORLORN HOPE
 $17\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

T. B. HARDY, 1879.

- 114 THE DOGE'S PALACE
 $12\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

T. B. HARDY, 1879.

- 115 A MISTY MORNING, Venice
 $12\frac{1}{2}$ in. by 20 in.

T. B. HARDY.

- 116 VENICE, looking towards the Doge's Palace
 $10\frac{1}{2}$ in. by 19 in.

T. B. HARDY.

- 117 RETURNING TO PORT
 $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

T. B. HARDY, 1879.

- 118 THE DOGE'S PALACE, Venice
 9 in. by 6 in.

T. B. HARDY, 1879.

- *119 SAN GIORGIO, Venice
 13 in. by $9\frac{1}{2}$ in.

T. B. HARDY, 1880.

- 120 SAN PIETRO DI CASTELLO, Venice
 $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

T. B. HARDY, 1877.

- 121 GREENWICH
 $4\frac{3}{4}$ in. by $6\frac{1}{2}$ in.

T. B. HARDY, 1879.

122 A JETTY, with shipping
5 in. by $6\frac{3}{4}$ in.

T. B. HARDY, 1879.

123 THE DOGANA AND THE SANTA MARIA DELLA SALUTE, Venice
9 in. by 6 in.

T. B. HARDY, 1879.

124 OFF CHIOGGIA
7 in. by $5\frac{1}{2}$ in.

T. B. HARDY, 1880.

125 BOATS AT VENICE
 $4\frac{1}{2}$ in. by $6\frac{3}{4}$ in.

T. B. HARDY, 1879.

126 VENICE, from St. Giorgio
7 in. by $5\frac{1}{2}$ in.

T. B. HARDY, 1877.

127 KING'S WEAR CASTLE
 $4\frac{1}{2}$ in. by $6\frac{1}{2}$ in.

T. B. HARDY.

128 SAN GIORGIO, Venice
 $6\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

E. K. JOHNSON, 1875.

129 IN THE WOODS
 $9\frac{1}{2}$ in. by 7 in.

TOM LLOYD, 1879.

- 130 A LADY, on the bank of a river, and two swans
7 *in.* by 13 *in.*

J. MACINTYRE.

- 131 A LANDSCAPE, with windmills: Moonlight
11 *in.* by 18 *in.*

J. PRICE.

- 132 A SHEPHERD, with a flock of sheep by a pond
14 *in.* by 21 *in.*

J. PRICE.

- 133 A MAN DRIVING SHEEP THROUGH A GATE
14½ *in.* by 21½ *in.*

PROVAGGI.

- 134 DANTE RECITING
8½ *in.* by 11½ *in.*

PROVAGGI.

- 135 RAFFAELLE'S STUDIO
8 *in.* by 13 *in.*

PROVAGGI.

- 136 A GAME OF CHESS
15½ *in.* by 13 *in.*

PROVAGGI.

- 137 A CARDINAL AND A LADY PLAYING CHESS
10 *in.* by 14 *in.*

A. N. ROUSSOFF, 1892.

- 138 A STREET IN CAIRO, with figures
 $13\frac{1}{2}$ in. by $9\frac{1}{4}$ in.

T. L. ROWBOTHAM, 1874.

- 139 AN ITALIAN COAST SCENE, with cart and peasants; and A VIEW
 IN THE CAMPAGNA—*a pair* 2
 8 in. by $18\frac{1}{2}$ in.

J. SHERRIN.

- 140 APPLE BLOSSOM AND GREENFINCH'S NEST
 $8\frac{1}{2}$ in. by $10\frac{1}{2}$ in.

F. W. S.

- 141 A SEA PIECE, with yachts
 9 in. by 13 in.

MODERN PICTURES.

ENGLISH SCHOOL.

F. A.

- 142 A DUTCH RIVER SCENE, with boats: Moonlight
 $7\frac{3}{4}$ in. by $10\frac{1}{4}$ in.

J. G. BINGLEY.

- 143 A LANDSCAPE, with a cart on a road: Evening
 $13\frac{1}{2}$ in. by $17\frac{1}{2}$ in.

J. BRETT, A.R.A., 1882.

- 144 A ROCKY COAST
 $6\frac{3}{4}$ in. by $13\frac{1}{2}$ in.

H. BRIGHT.

- 145 A ROCKY MOUNTAIN PASS, with waterfall
22½ in. by 37 in.

G. CHESTER, 1894.

- 146 THE HARVEST FIELD
19½ in. by 29½ in.

J. COLLIER, 1883.

- 147 THE CHILD BRIDE
53 in. by 33 in.
Exhibited at Lincoln

H. DAWSON.

- 148 A TIMBER YARD ON THE BANK OF A RIVER, with barges
23 in. by 35 in.
Exhibited at Lincoln

H. FANTIN, 1874.

- 149 FLOWERS IN A GLASS VASE
19¼ in. by 14½ in.

H. FANTIN, 1872.

- 150 FLOWERS IN A GLASS VASE
15 in. by 9½ in.

R. FOX.

- 151 FRUIT
Oval—10 in. by 12 in.

SIR J. GILBERT, R.A.

- 152 MOTH: 'Love's Labour Lost'
On panel—12 in. by 9½ in.

F. GOODALL, R.A., 1858.

- 153 HEAD OF AN ARAB BOY
14 in. by 10½ in.

W. GRAHAM, 1882.

- 154 A STREET VIEW IN CAIRO
22½ in. by 11 in.
Painted for J. Ruston, Esq.

ATKINSON GRIMSHAW, 1879.

- 155 IN THE SERE AND YELLOW LEAF
29 in. by 49 in.

G. E. HICKS, 1870.

- 156 CHARITY GIRLS GOING TO CHURCH
19½ in. by 29½ in.

G. E. HICKS, 1878.

- 157 CINDERELLA
30 in. by 25 in.

G. E. HICKS.

- 158 MOTHER AND CHILD
6¾ in. by 4¾ in.

G. E. HICKS.

- 159 BRIGHT EYES
Oval—9¾ in. by 8¼ in.

J. J. HILL.

- 160 A GIRL CARRYING A CHILD OVER A BROOK
On panel—10½ in. by 8½ in.

G. HORLOR.

- 161 A COAST SCENE: Evening
8 in. by $12\frac{1}{4}$ in.

F. W. HULME, 1874.

- 162 ON THE ROAD TO BYFLEET, with shepherd and sheep
29 in. by 50 in.

F. W. HULME, 1882.

- 163 A WELSH RIVER SCENE, with angler
34 in. by 25 in.

E. LADELL.

- 164 FRUIT, FLOWERS AND WINE GLASS, on a table
 $20\frac{1}{2}$ in. by $16\frac{1}{2}$ in.

G. LANCE, 1856.

- 165 THE RED CAP: a monkey and vegetables
 $9\frac{1}{4}$ in. by $11\frac{1}{2}$ in.

G. LANCE, 1850.

- 166 DEAD PHEASANT, WILD DUCK AND STILL LIFE, on a table
24 in. by 20 in.

LORD LEIGHTON, P.R.A.

- 167 HEAD OF A GIRL
 $5\frac{1}{4}$ in. by $3\frac{1}{4}$ in.
From the Artist's Sale, 1896
Exhibited at Burlington House, 1897

TOM LLOYD, 1877.

168 A RIVER SCENE, with sheep
6 in. by $14\frac{1}{2}$ in.

TOM LLOYD, 1877.

169 MINDING SHEEP
 $7\frac{1}{2}$ in. by $15\frac{1}{2}$ in.

W. LOGSDAIL, 1881.

170 CHIOGGIAN FISHING BOATS, Venice
 $12\frac{1}{4}$ in. by 16 in.

W. LOGSDAIL, 1882.

171 LADIES IN AN ITALIAN GARDEN
21 in. by 16 in.

W. LOGSDAIL.

172 BOYS BATHING ON THE ITALIAN COAST
 $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

W. LOGSDAIL, 1891.

173 RED ROCKS ON THE SEA-SHORE
 $11\frac{1}{2}$ in. by 15 in.

W. LOGSDAIL, 1891.

174 AN ITALIAN COAST SCENE, with tower
 $9\frac{1}{2}$ in. by 13 in.

W. LOGSDAIL, 1883.

175 THE CORNER OF THE DOGE'S PALACE
 $17\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

W. LOGSDAIL, 1891.

- 176 A VIEW IN ITALY, with bullock waggon and figures on a road
 $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

W. LOGSDAIL, 1888.

- 177 THROUGH LONDON BY OMNIBUS—*grisaille*
 $12\frac{1}{4}$ in. by 15 in.

W. LOGSDAIL, 1888.

- 178 THE CORNER OF ST. PAUL'S—*grisaille*
 $19\frac{1}{2}$ in. by $15\frac{1}{2}$ in.

W. LOGSDAIL, 1888.

- 179 THE BANK OF ENGLAND—*grisaille*
14 in. by $11\frac{1}{4}$ in.

W. LOGSDAIL, 1888.

- 180 NEAR THE LAW COURTS—*grisaille*
 $15\frac{1}{2}$ in. by 11 in.

W. LOGSDAIL, 1888.

- 181 FLEET STREET—*grisaille*
15 in. by $10\frac{1}{2}$ in.

W. LOGSDAIL, 1880.

- 182 CHARLES THE FIRST'S STATUE, Trafalgar Square—*grisaille*
 $11\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

W. LOGSDAIL, 1888.

- 183 CHEAPSIDE—*grisaille*
 $19\frac{1}{4}$ in. by 14 in.

E. J. NIEMANN.

- 184 A VIEW, looking down a gorge with a castle on the right
On panel—13½ in. by 9½ in.

J. B. PYNE.

- 185 THAMES RECOLLECTIONS
23 in. by 35 in.

LEOPOLD RIVERS.

- 186 A VILLAGE SCENE, with a woman driving geese along a road:
 Evening
23½ in. by 19 in.

MARCUS STONE, R.A.

- 187 A SHEPHERDESS AND SHEEP
9½ in. by 12 in.

E. R. TAYLOR.

- 188 CANWICK COMMON; and LINCOLN
5½ in. by 7½ in.

J. WEBB, 1876.

- 189 ON THE THAMES, with punt
8½ in. by 17¼ in.

J. WEBB, 1876.

- 190 THE COMING STORM: a river scene with timber waggon and
 boats
8½ in. by 17½ in.
Painted for J. Ruston, Esq.

J. WEBB, 1879.

- 191 GIVET, France
13½ in. by 23¼ in.

CONTINENTAL SCHOOLS.

BARTOLINI, 1872.

192 NUNS VISITING A CARDINAL

On panel—10 in. by $7\frac{1}{4}$ in.

J. L. CORNET, 1842.

193 A PHILOSOPHER, seated in his library, holding an hour glass

On panel—14 in. by 11 in.

MODERN DUTCH.

194 MOUTH OF A RIVER, with boats

$7\frac{1}{2}$ in. by $9\frac{1}{2}$ in

MODERN DUTCH.

195 A COAST SCENE, with boats

7 in. by $9\frac{1}{2}$ in.

J. GILLIG.

196 FISH AND STILL LIFE, on a table

On panel—18 in. by 26 in.

From Count Festetic's Collection

B. GIULIANO.

197 WAITING FOR THE FERRY

$9\frac{1}{2}$ in. by 6 in.

J. G. HANS.

- 198 A LAKE SCENE, with men and punts
14 in. by 20½ in.

G. KOLLER, 1865.

- 199 PHILLIPINE WESLER, clandestinely married to the Archduke Ferdinand of the Tyrol, imploring pardon with her two children at the feet of the Emperor Ferdinand I. at Prague, 1551
On panel—14½ in. by 12 in.

F. VAN LEEMPUTTEN.

- 200 A TEAM OF HORSES ON A ROAD, Holland
18 in. by 24 in.

G. B. LELLI (MILAN), 1877.

- 201 THE LAKE OF ST. MAURICE, Engadine
27 in. by 59 in.

MARIA MICHIS, 1873.

- 202 ROSES ON A SATIN CUSHION
27½ in. by 38 in.

G. J. J. VAN OS, 1819.

- 203 A DISH OF FRUIT, AND FLOWERS IN A EWER, on a marble table with bronze frieze
53 in. by 40 in.

G. J. J. VAN OS, 1819.

- 204 A BASKET OF FLOWERS, on a table with bronze frieze of figures
53 in. by 40 in.
The Companion

PROFESSOR C. RAPETTI (MILAN).

- 205 THE GREAT CANAL, Tragheto, Venice
On panel—5½ in. by 8¼ in.

PROFESSOR C. RAPETTI (MILAN), 1883.

- 206 A GONDOLA ON THE GRAND CANAL, Venice
On panel—8 in. by 11 in.

A. RIBOSI.

- 207 THE MERRY PRIEST
15½ in. by 12 in.

G. RICCI.

- 208 A POULTRY YARD
8 in. by 5½ in.

G. RICCI, 1874.

- 209 AN ITALIAN RIVER SCENE, with cattle at a ford : Moonlight
13 in. by 26½ in.

G. RICCI.

- 210 AN ITALIAN COAST SCENE, with anglers on a rock
17 in. by 31 in.

G. RICCI.

- 211 AN ITALIAN LAKE SCENE, with barges ; the Alps in the distance
19½ in. by 31 in.

C. TURLETTI (TURIN), 1878.

- 212 THE ARTIST'S STUDIO
15½ in. by 24 in.

C. VERLAT.

- 213 TWO PIGEONS: an illustration to La Fontaine
13½ in. by 10½ in.

A. WARLDORP, 1889.

- 214 A DUTCH RIVER SCENE, with shipping and figures
25 in. by 31 in.

J. WYTKAMP, 1877.

- 215 A WINTER SCENE AT KRALINGEN, with sportsman on the bank
of a river
20½ in. by 39 in.

PICTURES BY OLD MASTERS.

Q. BREKELENKAMP.

- 216 AN INTERIOR, with a servant speaking to a lady who is spinning
On panel—17 in. by 22½ in.
From the Count Festetic's Collection, 1884

A. BRAUWER.

- 217 FIVE BOORS, seated at a table, drinking and smoking
7¼ in. by 9½ in.

A. BRAUWER.

- 218 A MAN, seated, smoking
On panel—10¼ in. by 7½ in.

MADAME LE BRUN (AFTER).

- 219 PORTRAIT OF THE ARTIST
38 in. by 31 in.

F. BOL.

- 220 PORTRAIT OF A LADY, in black dress, with white lace collar, cap and cuffs, holding a fan ; three-quarter length
 $38\frac{1}{2}$ in. by 31 in.

J. BOTH.

- 221 A ROCKY LANDSCAPE, with travelling peasants on a road crossing the foreground : Evening effect
 28 in. by 25 in.

BREUGHEL.

- 222 THE REPOSE IN EGYPT, with cherubs
On copper— $9\frac{3}{4}$ in. by 13 in.

V. CATENA (AFTER).

- 223 A SCRIBE, in grey dress, with red cloak, holding a book—by D. Teniers
 $8\frac{3}{4}$ in. by $6\frac{1}{4}$ in.

CORREGGIO (AFTER).

- 224 THE MAGDALEN
 $11\frac{1}{2}$ in. by 16 in.

J. DRECHSLER, 1811.

- 225 A VASE OF FLOWERS, on a marble slab
On panel—30 in. by 25 in.
From Count Festetic's Collection, 1884

JAN FYT.

- 226 BLACK GAME
 32 in. by 41 in.
From Count Festetic's Collection, 1884

EARLY GERMAN.

- 227 A SAINT IN A RED ROBE ; and A FEMALE SAINT in a green dress, holding a chalice—*a pair* 2
On panel—25½ in. by 11 in.

J. D. DE HEEM.

- 228 A FESTOON OF FLOWERS, FRUIT AND VEGETABLES, supported on each side by blue ribbons
 21 in. by 30 in.

B. LUINI.

- 229 THE MADONNA AND CHILD, with St. John and two saints 80 2
 11¼ in. by 15 in.

MURILLO.

- 230 A BOY HOLDING A FLAGEOLET, in green coat, turned to the left
 16 in. by 14 in.

G. NETSCHER.

- 231 PORTRAIT OF A GENTLEMAN IN A LIBRARY, leaning on a table, holding a book in his right hand
On copper—20 in. by 16½ in.

H. SWANEVELDT.

- 232 A LANDSCAPE, with a herdsman and figures on a road
 10 in. by 17 in.

J. VAN OS.

- 233 A HEAP OF FRUIT AND FLOWERS, with butterflies, on a marble slab
On panel—19½ in. by 15 in.

BONIFAZIO VERONESE (AFTER).

- 234 THE VIRGIN MARY AND TWO SAINTS seated in a garden—by
Teniers

On panel—16 in. by 17 in.

A. WATERLOO.

- 235 A WOODY LANDSCAPE, with figures and caravan on the right
21 in. by 27 in.

From Count Festetic's Collection, 1884

PETER WOUVERMAN.

- 236 CAVALRY ATTACKING A CONVOY

On panel—13 in. by 17½ in.

From Count Festetic's Collection

T. WYCK.

- 237 A GROUP OF ITALIAN PEASANTS UNDER AN ARCHWAY, buildings
beyond

On panel—14½ in. by 12½ in.

From Count Festetic's Collection, 1884

FINIS.



THE GETTY CENTER
LIBRARY

